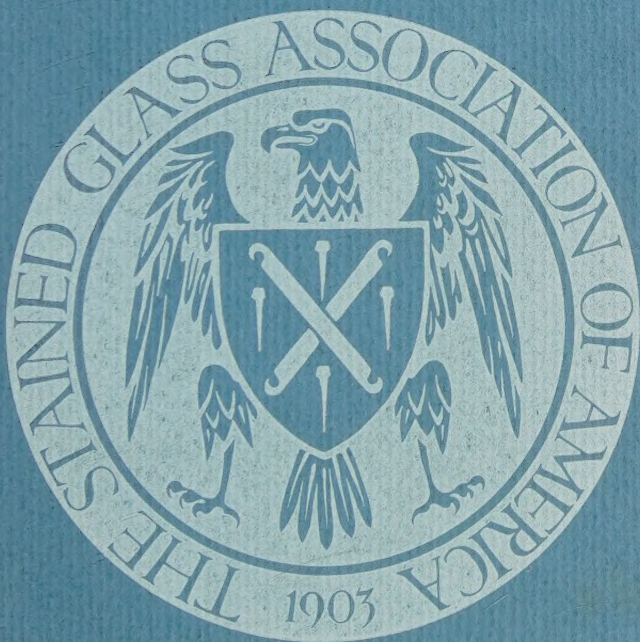


Stained Glass

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A Quarterly Devoted to the Craft
of Painted and Stained Glass



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I like to believe that modern artists will not loiter to do the Middle Ages over again. If they have a lesson to learn from that period, it is the advantage of working directly on the material, that is on the pieces of glass themselves, and not prosaically copying sketches. Nothing is more harmful to art, whether it be architecture, sculpture or the other technical arts, than this separation of the artist from the artisan. Thus one is deprived of all imagination, all liberty of interpretation, and of that most felicitous source of inspiration which is the direct handling of matter.

PAUL CLAUDEL

in "*The Eye Listens*"



THE TEMPTATION OF SAINT ANTHONY (Detail)
Joep Nicolas

STAINED GLASS

SPRING
1 9 5 1

The Schizophrenic Crisis of Scalion Lowland, a Stained Glass Addict, as Told by Himself

THIS IS HOW I met the famous Martin Jonathan Sharper, philanthropist, connoisseur and collector of modern art, and this is how he touched off a crisis in my life which brought me to the doorstep of the mad-house.

It happened at a spectacular wedding reception at Sherry's. The red-coated Park Avenue gypsies of Alexander Haas just had struck up "La Vie en Rose" and I danced with Mrs. Raleigh, who used to stage intellectual parties at her Waldorf Towers Apartment. At once she said to me: "Let's go see Martin Sharper; you've got to meet him!" She took me to an important table where Bollinger *brut* was poured (in contrast with the lower grade tables, which had to settle for Great Western). There I was introduced to the mighty man by this formula: "Martin, dear, here is my friend Lowland, who is one of the very few people alive who knows how to make real stained glass." I was puzzled by the word "real," as if there existed also some kind of unreal stained glass (as in the case of the champagne). But I know that Mrs. Raleigh is a purist.

Anyway, her introduction worked like magic. Mr. Sharper drew a chair between himself and an imposing dowager, and this lady addressed me first: "Oh, Mr. Lowland, how perfectly delightful, so you must have discovered the secrets of the Middle Ages and you are going to revive the most glamorous of arts. Oh, I think of Shahtres, of course you know Shahtres, Mr. Lowland; my husband and I, we used to go there each time we were in Paris, and we actually shed tears, especially in the afternoon, when the sun goes low. I am so glad my husband saw Shahtres many times before he died. Don't you think that, really, there is absolutely nothing like Shahtres, or maybe the Grand Canyon? Did you see the Grand Canyon, Mr. Lowland?" I bashfully confessed that I never had a chance of getting farther west than St. Louis, Missouri, and then the lady insisted: "Now, then, you go and see the Grand Canyon; you will be inspired and you will make better windows."

At this point she was whisked away onto the dance floor for a dignified hesitation waltz, and I had the opportunity of my life: a chat with Martin Jonathan Sharper.

He spoke to me as man to man, and how grateful I am when mighty people treat me in such a manner — almost as an equal.

"All this is quite nice," said he, "but why the dickens do you make stained glass windows, of all things? Can't you think of something more uptodate? You look much too intelligent to be a sort of Pleistocenic saurian, or a dodo, perpetuating anachronisms in our atomic age. What sort of things do you represent in your stained glass windows? All devotional riffraff, I presume." He went on with a few shockingly sacrilegious quips about virgins, angels and disemboweled saints. I hastily swallowed a glass of champagne and composed myself. "I've got to beat him at his own game," I thought. "I've got to sound modern."

Something then happened between my brains and my bowels. Was it the champagne? Was it the devilish Magyar smile of the pop-eyed accordionist, who nodded connivingly to me, as if he had seen me at all good parties? I do not know and I never will know, but it was as if the demon Belphegor talked through me, using my voice, about things which never before had occupied my mind. It was all lies and falsehood, but such clever, malicious lies, as certainly I never would have been capable of inventing myself. And my voice sounded like the voice of a fiend in a pulpit, deep and rich and insinuating, with velvety undertones and also some rasping sarcastic falsettos. It was between an incantation and a prophecy and Mr. Sharper sat there spellbound, lost and carried away in the tentacles of this poisonous spiritual octopus.

“Not at all, Mr. Sharper,” said I, “nothing devotional; of course nobody is anymore interested in that. The modern and living approach to stained glass windows is based upon a much deeper mystical feeling, this feeling which can make us understand that for instance in our age the George Washington bridge serves a higher, more universal religious purpose than the cathedral of Saint John the Divine. I shall go a step further, Mr. Sharper, and say that one cannot even think of modern stained glass without being aware of an universal, elementary revolution, which I am going to bring about in all fields of creative activity. Till now, as you know, all construction has been done with inorganic matter, metal, stone, glass, plastics — or with organic matter which has ceased to be alive: like wood, hemp, pulp, etc. Now, did you ever notice that even our most amazing structures or mechanisms, although well calculated to bear all the occurring stresses in proportion to their dimensions, do not have half the strength which lives in a twig of a tree, a stalk of a sunflower, or in a spider’s leg — in short, in any

living organism or part thereof? Look at these long offshoots of vines, these extremely thin tubes built of green organic matter, protruding for yards and yards at a sharp angle into the air, dressing themselves with magnificent resilience, braving wind and storm, the strongest things on earth as long as the sap keeps pulsating through their capillaries. But cut off the flow of this feeding juice, of this life blood, and they will wither and shrivel up, they will decay and fall down, lifeless and without any resistance. The strength comes from the inflation of the tissues by a flowing liquid, which is pumped into them by a pump: a heart. Yes, Mr. Sharper, a heart; every plant, every living organism, has one and its function is to inflate the tissues with living blood, which also lubricates and feeds these tissues. This, Mr. Sharper, is one great advantage which nature has on our antiquated structures, which we call modern, but which are not. We human beings should be ashamed for not having been bright enough, until now, to learn this lesson from organic creation. Everything would be more efficient, more beautiful and so much better if it were conceived in an artificially organic system, a capillary coalescence with a life blood pulsating through it."

Mr. Sharper had his eyes half closed, his cigarette burnt his fingertips, then the tablecloth, and I went on: "Of course such a structure needs different cells for different functions: lung cells for ozonization, vulgarly called combustion; kidney cells for purification and elimination; stomach and intestinal cells for assimilation and metabolism. But all that is being made right now. You must have heard of the experiments of Professor Bellecombe in Montpellier, of de Graaff in Leyden, and of Rotpitz in Zürich. You certainly have read about the astonishing feats of Ragal Sind Bagari and also about this amazing genius Stchtrapachnihow, with his synthetic pancreas and thymus

glands (may the Devil tear up that blasted Iron Curtain). The day is not far off when we can assemble all these ingredients and it will be possible to preconstruct buildings, ships, planes, bridges and highways out of imitation organic matter with a minimum of material and a maximum of service, because it will all be irrigated and fed by a well balanced and saturated liquid, pumped through it by the atomic heart, yes, sir, a giant pumping and circulating system spanning the globe, driven by fission motors. In this way it will be possible to ship a forty-story building in a crate eight feet square and to inflate it in a matter of sixteen hours. Then, if the site proves unsatisfactory, deflate it again by reverse-pumping and move it by plane to New Zealand or Tanganyika.

"You probably will object, now, that in nature there is this thing of predisposition of cell development, one of the main factors in creative evolution. However, Norbert Wiener has opened up the field of Cybernatics, of back-feeding and remote control, and in an analogous way it will be easy to indoctrinate certain cells for development in a certain way, others for predisposition to other purposes. Yes, Mr. Sharper, we have arrived at the eve and I am convinced that we will live through the dawn of the real redemption of mankind, its redemption from the inorganic tyranny, this indefinitely protracted iron age. You see now, Mr. Sharper, what I meant when I said that I have an entirely new approach to stained glass windows."

Here I paused and coughed discreetly. Mr. Sharper's eyes now became disquietingly large, his arteries stood swollen on his forehead and he gulped two glasses of champagne with unrestrained voluptuousness. Then he grasped both my hands and said: "Stop talking about stained glass. What, for goodness's sake, is stained glass compared to these magnificent projects? You and I are going to make the new

world, yes, brave new world, you and I. Tonight I am going to telephone to all the big fellows, you know, in Washington, in Chicago — in Princeton, in Harvard — and I will have you meet them all and you'll see. If I have to spend ten million on this, I'll do it. What do I care? If I don't do it, somebody else is going to, and I do not want your ideas in the wrong minds. Where can I reach you?"

So I wrote down some obscure addresses and unglorious telephone numbers and I left this great Mr. Sharper. I think I was just as much baffled as he was; I felt giddy and top heavy. I had impressed that great man and I now started believing that there might be some truth in the diabolical nonsense I had sold him. After all, he was a great man; if he believed in my visions, why should they not be true, or at least realizable to some extent? "Ten million," he said! He, the patron of modern ideas, must know how nonsense can become sublime truth — even accepted as such by everybody. Didn't he proudly treasure the polished brass eggs of Brancusi, the bathroom tiles of Mondrian, the wooden kidneys of Jean Arp, the unwalkable canes of Giacometti, the Guitaflauts and nasophalluses of Picasso, the ectoplasms of Miro and many a sandy candripping of Jackson Pollock? He probably knows that all these things owe their prestige in great part to the fact that he collects them. So when you have many millions, you can afford to buy anything, and if you keep bragging about the beauty of your acquisitions they will turn into gold. Now this great man was going to build a new world around me!

Four days went by during which I painted a Creation window with saurians, dodos and other animals, also a splendid Dormition with tears freely rolling over cheeks and driviling into Apostles' beards. Then came a weekend with swimming and family reunions. Monday was spent on

Saint Anthony's grueling temptations and on Tuesday finally the telephone rang. Mr. Sharper's secretary: "Everything has been arranged for next Friday night, nine o'clock at Mr. Sharper's home." I nearly kissed the secretary over the wire. That evening I dined on steak béarnaise and cherries jubilee and I filled the void with Clos de Vougeot.

But next morning a familiar face stared at me from the pages of the *New York Times* and there was a headline: "New York Philanthropist, 74, dies at his home. Coronary Thrombosis death cause." Martin Jonathan Sharper was gone. Where was the new world we were going to build? I heard him say again, "Can't you think of something more up to date than stained glass windows?" I had thought up a whole new world, but now he left me out in the cold. His organic matter that same Friday was incinerated and reduced to inorganic ashes. After all, I was glad that I didn't have to build that new world. I wasn't sorry at all. The demon Belphegor was vanquished by Mr. Sharper's passing away, and I returned to my windows.

One day a letter came from Mr. Sharper's son, Herbert D. Sharper. Could I come see him at the offices of Crooked, Nuts and Cuckoo, Attorneys at Law, of which he is a junior partner? I found him there talking into a dictaphone. When his "Yours very truly" had crept into the receptacle, a secretary brought him a large envelope, which he put upon his empty desk. Then he spoke to me: "My father did not often go to Church, but he was a very pious man and he gave a lot of money to Saint Ethelbert's Church. In the sanctuary of this church there is a window which should have stained glass. Could you make there a memorial window for my father?" I asked about the subject matter. Maybe the polished brass eggs, the Giacometti canes, or some Guitaflauts, or otherwise an original idea: Prometheus, the eternal and therefore very modern prototype

of a tycoon (because tycoons have always stolen the fire from heaven).

"Not at all, sir," said Herbert D. Sharper, "I want no nonsense. Look; this church is in the best Victorian gothic, let's keep it that way; my father liked it. Isn't there such a saint as Saint Martin?"

"Of course," I said, "splendid idea; Saint Martin on horseback, sharing his coat with a naked beggar — the very prototype of the philanthropist."

"Exactly, Mr. Lowland, that is what I am driving at. And now, Mr. Lowland, will you do me a favor: please let the features of Saint Martin have a good resemblance to my father's."

He opened the envelope. Out came twenty-three photographs: Mr. Martin Sharper presiding over committees, presiding at banquets for charity, kissing beauty queens and movie stars (for charity, of course), Mr. Sharper with the President, with the grand duchess of Luxembourg, with Edith Piaff, with Milton Berle, etc., etc., etc. Also as honorary doctor of Princeton, Harvard, Stanford, Yale, Columbia, Johns Hopkins, etc., etc., etc. Also wielding the trowel as exalted Grand Master, thirty-third degree, wielding the gavel as chairman of the board of trustees of the A.L.C.T., wielding the baton at a benefit concert, while Stokowski benignly looked on.

"Here is another thing. These are some shots of my father's favorite horse, 'Crepe Suzette,' and then could you also put in this Dalmatian? He loved that Dalmatian, 'Nouche'." I left with all the documents and it struck my mind that there was no document for the naked beggar. Of course I was going to be the naked beggar; very good idea. I lighted a pipe and took a cab to Saint Ethelbert's. When I arrived, the sexton was doing the rounds, keys in hand, ready to close the House of the Lord. I told him that

I wanted to take a look at that window opening and he gave me five minutes. Indeed this was pure Victorian gothic — no vaults, no pillars, but a steep roof with a maze of richly ornamented oak beams. The window was a plain circular circle with no tracery; nothing could be more inspiring. I sat down in a pew to make some notes. I remember the sumptuous upholstery of those pews, very comfortable, all dark green velvet.

I said goodby to the sexton, who closed the church for the night. I went home and started sketching. After dinner I searched for my pipe: nowhere. Then I recalled that I had been smoking it on my way to the church. It had been smouldering when I sat down in that pew and in order to make my notes I had put it down on the bench beside me. So I smoked a cigar.

Next afternoon I 'phoned Mr. Herbert Sharper at his office. I told him how happy I was at the prospect of making this rose window. . . .

"Sorry," he retorted, "didn't you see the papers today? It is terrible, Saint Ethelbert's burned down during the night — ghastly!"

I put the telephone on the hook. "My pipe, My pipe!"

"O quam inscrutabilia concilia tua Domine!"

I looked into a mirror; I saw myself go green, livid green. I ran out into the street and around the block twenty-three times, talking aloud to myself, uttering the most appalling neologisms. The shoeshine, who saw me run by every three minutes, finally kept me standing: "Mistere de Lowelanne, you musta be gonna crazy or sick, you looka like a ghost, you looka like a fella who's in love with the wrong girl. Whatsamat?"

I took sleeping pills and some rum and went to bed. Then began the crisis. I do not know if I was asleep or if I dreamt all these things awake. Such nightmares! In the

corner of the room grew a giant horse of translucent synthetic matter inflated by a fission motor and on it sat Martin Jonathan Sharper all transparent. With a slicer he cut the lapels off his double-breasted and threw them to me. I, a naked beggar, knelt on a floor made of Mondrian tiles; my crutch was a Giacometti cane, my scrip was made of brass Brancusi eggs and on my back I carried one of these phantom instruments, a Picassian Guitaflaut. Then the horse started belching; out of his mouth came a procession of Jean Arp kidneys and from the opposite end originated some well defined Miro-like ectoplasms. What was the name of the horse — “Crepe Suzette?” Not at all. I saw the horse take the most devilish shapes and on its belly appeared in flaming letters the name “Belphegor.”

I ran away, frightened to death, and in complete darkness I arrived at a place filled with uproar and shrieking voices. I faintly remember, I couldn't help it, I was slaughtering innocents. Then I fled to Egypt and slew Potiphar, I slept with the daughter of Pharaoh, then I came back and poisoned Herod, that old swine. Salome served me some head cheese, which I refused to eat. I went straight to Pilate and told him: “You are one of these beastly non-objective idiots, you do not know what is the truth; I'll tell you the truth — you do not even exist!” That's what I told him and I snapped my fingers at his crooked nose. I think he was a senior partner of that law firm.

A plane carried me into the desert where I had arranged everything by remote control. There I succumbed to all the temptations which were meant for Saint Anthony, but I had myself reinflated by an atomic pump. . . .

When finally I opened my eyes, I looked into the familiar face of a fellow stained glass addict who knows my troubles. He showed me a magazine printed in Antofagasta with re-

productions of some of my windows. The text explained that I had revived the secrets of the middle ages, that I had changed gold into pink, and silver into gold, that I was used to make all the windows of Shahtres, of York Minster and of Nuremberg (before the trials) and that soon I would come to Antofagasta.

I asked if he believed all that and he said: "That is beside the point — but they do."

"All right, all right," I said, "but tell me, do I look like a Pleistocenic saurian, or a dodo?"

"I should say so," was the answer, "but I have ordered the barber for you."

War Memorial Windows

THE HILL SCHOOL at Pottstown, Pennsylvania, has set aside a distinguished room as a memorial to the valiant company who went forth from the school to serve their country in World War II. The names of these men are blazoned on the dark oak panelling of the walls. Tall traceried windows in a bay and adjoining walls admit a flood of light tempered by neighboring buildings and great trees, which cast everchanging patterns of sunlight and shadow over the glass designed and made by the Charles J. Connick Associates.

The central theme is drawn from the Arthurian legend with related Biblical figures and symbolic representations of the various branches of the armed forces.

The figure of the Angel of the Grail dominates the five central lancets of the bay, clothed in pure white and holding aloft the veiled Grail. The surrounding nimbed doves are the traditional symbols of the Seven Gifts of the Spirit.

Below, in brilliant ruby, is the figure of Galahad, the pure Knight, kneeling with his quest achieved. His companions in the neighboring lancets are Sir Launcelot and Sir Percival, mounted; and Sir Gawaine and Sir Bors, all bearing spears or swords, with their identifying arms inscribed on their shields.

Above are the four major Archangels bearing their sym-

WINDOW IN MEMORIAL H
The Hill School, Pottstown, Pennsylv
Charles J. Connick Assoc





QUEST OF THE HOLY GRAIL WAR MEMORIAL
All Saints' Church, Wynnewood, Pennsylvania
Henry Lee Willet

bols: Uriel with the flaming sun; Gabriel with the lily; Michael with scales and flaming sword; Raphael with pilgrim's staff, fish and gourd.

The lower tier is enriched with figures symbolic of the Coast Guard, the Army, the Air Force, the Navy and the Marine Corps.

The text across the base is from the *Morte Darthur* of Sir Thomas Malory: "My Knights, and my servants, and my true children, which be come out of deadly life into spiritual life, I will now no longer hide me from you, but ye shall see now a part of my secrets and of my hidden things: now hold and receive the high meat which ye have so much desired."

The glass was dedicated by Dr. James I. Wendell, Headmaster, at the Alumni Day exercises on May 12, a major event in the School's celebration of its one hundredth anniversary.

Henry Lee Willet combined Arthurian figures with incidents from the life of Our Lord in his three-lancet War Memorial window in All Saints' Church, Wynnewood, Pennsylvania. Brief texts articulate the design and make it easy to identify the various events portrayed. This window is inscribed across the base: "To the Glory of God and in loving memory of those of this Church who gave their all that this Quest shall not cease."

The Artificial Lighting of Stained Glass

By JOHN F. MAGUIRE,
Lighting Engineer

ACCORDING to one school of thought, stained glass windows should never be lighted artificially. Almost every stained glass man is of this opinion — but there must be few who have not, at some time or other, been required to work out a lighting problem for a client. Glass men do not like artificial illumination — clients often do. The conflict is an old and familiar one. All we need say here is that if stained glass must be illuminated artificially, it should be done so as to give maximum credit to a work of art.

There are two aspects of window lighting: interior lighting to make the window visible out-of-doors, and exterior lighting to heighten the effect of the glass indoors. The first is probably most often demanded today. Very few, if any, buildings with stained glass windows have sufficient general lighting inside to illuminate a window. Special lighting is usually necessary to make it visible from outside.

Occasionally (and most glass men would readily understand such a situation) it is not only permissible but desirable to light a stained glass window from the outside, and by day. With our cities becoming more crowded every day, it is sometimes necessary to have a stained glass window almost butted against another building, so that

little natural light can illuminate it. Under such circumstances, artificial light is actually the means by which the artist-craftsman's effects are obtained — the only means. A lighting problem of this nature should be considered in great detail and if possible an integrated solution worked out among the architect, stained glass man, and the lighting engineer.

A less readily justified lighting problem is that of illuminating a window from the outside, at night. But aesthetic morality apart, the one thing that usually has stopped it is cost. Almost always elaborate riggings are necessary for securing high intensity sources. Even after the cost of installation and equipment is met, operation may be beyond the budget of most churches, for much power is necessary to do the job.

For these reasons and because it is a complicated engineering problem to light windows effectively from outside at night, we are going to confine the discussion here to lighting stained glass from the inside at night, to daytime lighting of windows which do not receive natural light, and to lighting of stained glass for exhibition purposes.

Four points must be considered in artificially lighting a stained glass window. These are: —

1. Color of window
2. Degree of translucency
3. Location of source of light
4. Type of source

The dominant color in the window will determine the type of light source to be used. By type in this case is meant incandescent or fluorescent, or some other, and perhaps color filters. Although some windows do have a dominant color, most are made up of many colors, and consequently the light source that will create the best over-all effect must be used.

The degree of transparency is determined by color, density, and thickness of the glass. Some glass is almost as transparent as antique window pane, while other glass is so dense that almost no light is allowed to pass through. Again, the dominant glass of the window will determine the over-all degree of translucency, but in some cases specific areas must be treated individually in order to get a good over-all effect. For instance, a window may have both almost clear glass and very dark opal glass. Careful attention must be given in order to light both areas so that one will not detract from the other.

If a window consists mostly of highly translucent, light colored pieces, a flood type of light source may be used. It should not be within the line of sight of the observer. Depending upon the degree of translucency of the window, it may be advisable to use a diffusing medium to intercept the light between the source and the window. If the window is almost clear, one of the following systems can be used successfully (Figs. 1-5):

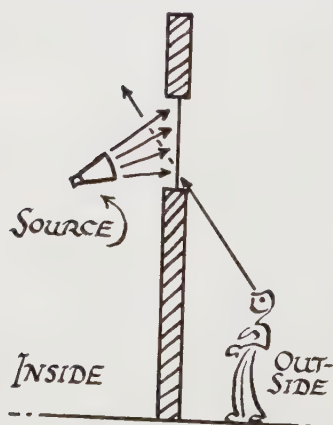


FIG. 1. This shows the source just below the line of sight of the observer. It will take more light to illuminate the window shown here than it would in Fig. 2, but the over-all effect is infinitely better.

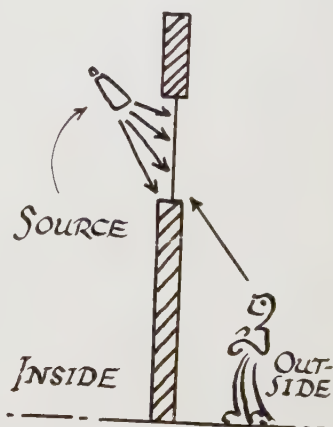


FIG. 2. This shows the source directly in the eyes of the observer. When this window is quite translucent, the source commands all of the attention, thereby overpowering the window.

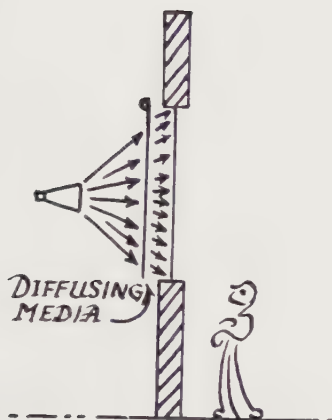


FIG. 3. The diffusing medium can be any material which allows light to pass through just enough to create an illuminated panel. Thin white cloth, white paper, or standard window shade may be used. It may be on a roller just like a shade and pulled only at night when the window is to be lighted. This would allow the window to be lighted by natural light during the day.

FIG. 4. In some cases it might be easier to locate the light source and diffusing medium in this manner.

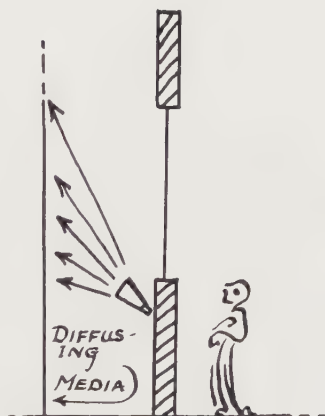
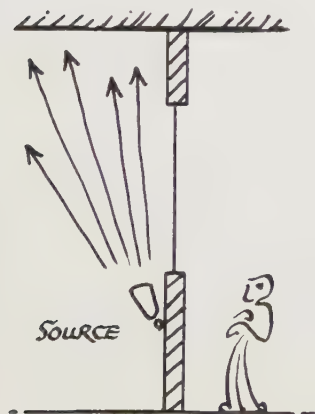


FIG. 5. Sometimes when there is a light-colored ceiling or wall close to the window and in line of vision of the observer, this can be lighted and the diffused reflected light will pass through the window.

Light is refracted in all directions when passing through an irregular, dense piece of glass (Fig. 6).

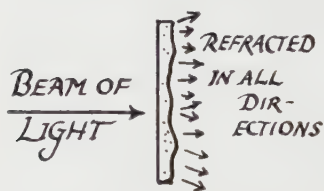


FIG. 6. Refraction of light beams in passing through irregular glass.

For this reason it is possible and usually necessary to use concentrated spots of light to penetrate an almost opaque window (Fig. 7). Since the light is scattered in all directions by the irregular stained glass, the location of the source of light is not so critical from the viewer's standpoint as it is with clearer glass. In fact, for very dark windows it is necessary to have the source in direct line of sight of the viewer. Much more light is necessary to effectively illuminate a dense window than a clearer one.

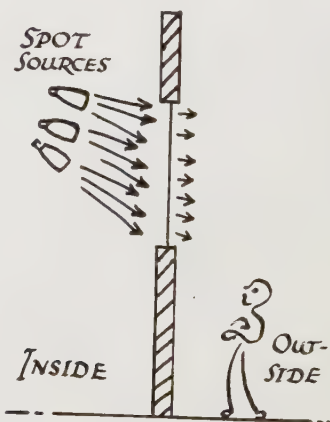


FIG. 7. Spot sources for piercing very dense colored window.

Location of the source of light in the ideal spot is sometimes not possible. In fact, the location is more often

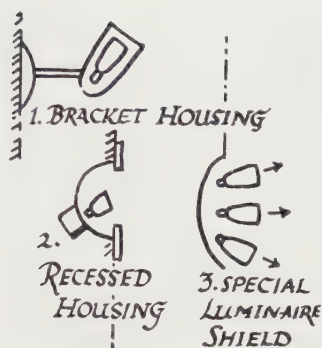


FIG. 8. Typical luminaires for reflector lamps.

dependent upon the physical characteristics of the church interior near the window. This is especially true in lighting a chancel window. Generally one should start by determining the ideal place for the source, and then work out the problem from there. Often a special luminaire is designed for the purpose, but this is not always possible or necessary. Sometimes quite satisfactory locations can be found within the architectural elements, such as beams, arches, adjacent walls, etc. Existing lighting fixtures can often be fitted with flood or spot units without interfering with their original beauty or function.

The two most practical types of light sources that are available today for illuminating stained glass are incandescent and fluorescent. Since fluorescent light is a little more difficult to control in the beam, the most practical source for night lighting is incandescent. However, fluorescent strips can be used quite successfully in lighting for daytime use and in exhibition lighting.

As to the specific fixture to use, the field is really unlimited. There are manufactured today small and large flood and spot luminaires of many types. Also available are the very efficient and simply operated, self-contained, reflector and projector lamps. These lamps are similar to the

automobile headlamp and are available in spot or flood units ranging from 75 watts to 750 watts. The most popular ones are:

<i>Wattage</i>	<i>Type</i>	<i>Beam</i>
75	R-30	Spot
75	R-30	Flood
75	PAR-38	Spot
75	PAR-38	Flood
150	PAR-38	Spot
150	PAR-38	Flood
150	R-40	Spot
150	R-40	Flood
300	R-40	Spot
300	R-40	Flood
200	PAR-46	Spot

These lamps can be used in simple housings and the effects obtainable from one or a combination are remarkable. Figure 8 shows examples of luminaires available.

As we have said, the reason for lighting the window artificially is the lack of natural light because of some physical obstruction. That same obstruction usually means that the available space for the lighting is also limited. Quite often the limiting element is an adjacent building. When this is the case one of the solutions shown in Figures 9 and 10 might be used.

When all of the windows in a building are artificially lighted and a good job is done, it is very hard to tell that it is not natural light. Only when there are windows lighted both artificially and naturally in close proximity does it sometimes become disturbing.

If all the windows are lighted naturally except one, that one window must be given very careful attention with

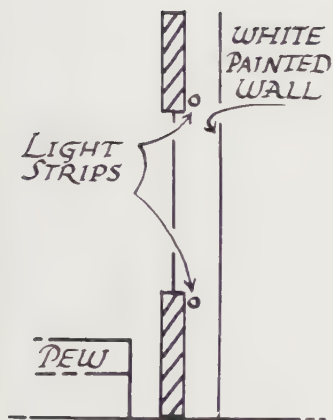
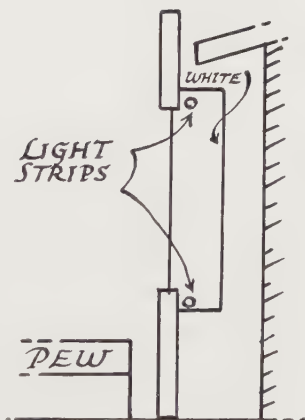


FIG. 9. This shows a window that must be lighted artificially. The adjacent wall should be painted white. The source of light may be either fluorescent or incandescent light strips. Care should be taken to shield the lamps from direct view.

FIG. 10. Sometimes the wall or obstruction is too far away to be used as a reflecting surface. Then a housing may be made which will serve both as a reflector and as a lamp holder. The light source may run around the window or just up the sides, depending upon brightness desired.



respect to lighting in order to create somewhat the same effect as in the others. Studies should be made considering the direction the windows face, the angle of the sun's rays, time of day when windows are generally viewed, etc.

If, however, all of the windows in a room must be artificially lighted except one or two, then it is advisable to light these remaining ones also artificially. While a housing around a window may not look too good from the

outside, the uniformity of light from the inside allows for it.

If, from the very beginning, it is known that the window is to be artificially lighted, the stained glass man and lighting engineer can work together and create something that is a credit to both professions. The window should be created under the same light and physical conditions as it is to be finally used under.

Museums often have stained glass that of necessity must be displayed where no natural light is available. Also stained glass exhibitions often are held where artificial light must be used. The problem presented here is much the same as in lighting from the outside in the daytime. However, more flexibility is usually possible in designing the housing for the lighting. In most cases a shadow box lighted with fluorescent or incandescent strips can be used effectively. Daylight fluorescent tubes with a few incandescent lamps to bring out warm colors has proved to be efficient and the effect is pleasing.

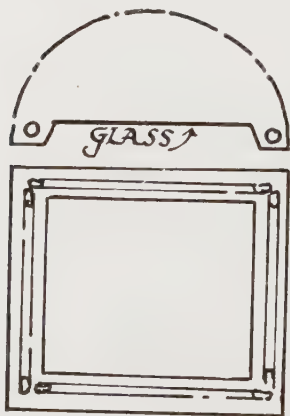


FIG. 11. This is a simple shadow box. The lamps may run completely around the glass or sometimes just along the sides is adequate. The reflecting wall may be painted flat white or lined with a material for specular reflections. The choice of material is dependent upon the degree of translucency of the glass. Satin, white of course, is quite effective behind nearly clear windows. Crinkled tin-foil gives somewhat the same result behind more dense glass. Both satin and the crinkled foil tend to liven the light as one moves slightly in viewing the stained glass.

Committee Reports

Education and Publicity

The Committee met in Harold Rambusch's office in New York on May 29.

The layout of the four-page advertisement in Sweet's catalogue was settled. Everything is being carefully considered for architect appeal and use.

The chairman reported a most encouraging meeting in Washington with the American Federation of Arts in regard to the travel exhibit of stained glass. Definite plans for this exhibit were arrived at and were submitted to the Exhibition Committee of the American Federation of Arts in Philadelphia on May 31.

HENRY LEE WILLET, *Chairman*

Membership Committee

The following names of applicants are published for review by members. Opinions on their eligibility for membership in the Association should be sent to the Secretary.

FOR ASSOCIATE MEMBERSHIP

Roy A. Calligan, 531 East Lloyd Street, Milwaukee, Wisconsin. Proposed by George Hunt.

Gilbert O. Decker, Fountain City, Wisconsin. Proposed by George Hunt.

Eugene Marggraff, 2303 West McKinley Street, Milwaukee, Wisconsin. Proposed by George Hunt.

Reverend Francis J. Niesen, 707 East Harrison Street, Kokomo, Indiana. Proposed by George Hunt.

William Ritchie, 824-837 First National Bank Building, Omaha 2, Nebraska. Proposed by George Hunt.

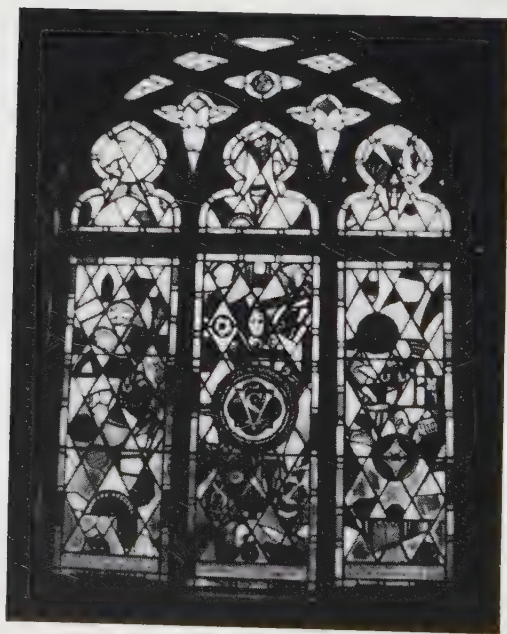
GEORGE HUNT, *Chairman*

Notes and Comment

War-shattered Glass Used

The usual fate of stained glass fragments from the war damaged churches of Europe is to be brought home as souvenirs by aesthetically-minded soldiers — and for ever after to be lost from sight in a dusty shoebox in the attic.

It is all the more gratifying, then, to report that T. W. Harland, an Associate Member of the Association and the proprietor of "Hobbicrafts" at New Dorp, Staten Island, N. Y., has been able to rescue many such fragments and has incorporated them in sixteen windows which he created, over a period of fifteen years, for the Community Church at Oakwood Heights, S. I. Mr. Harland is seventy years old



A WINDOW MADE
FROM FRAGMENTS OF
WAR-SHATTERED
EUROPEAN
CATHEDRALS AND
CHURCHES
T. W. Harland

and has been interested in stained glass as a hobby since the age of fifty-five.

One of his sixteen windows is reproduced here. Of it Mr. Harland writes: "It contains fragments of stained glass from 86 British and European Cathedrals and Churches wrecked during World Wars I and II. The glass was salvaged by Service Men friends of the hobbyist and himself, either during or after the fighting. The window is 7' x 5'. The blue background glass is domestic cathedral. A diagram is placed nearby which gives the sources of the glass. Ninety per cent. of the glass used was salvaged from all sorts of places and reused."

Beware of This Kiln Salesman

Members of the Association who are thinking of getting new kilns should be warned that an individual claiming to be a kiln manufacturer has approached various members of the craft recently, and that his performance does not conform to his promises — to say the legal least. He is a smooth talker and obviously knows the subject well. The names of well-known craftsmen are liberally sprinkled through his discourse. It has been found, however, that he has no financial integrity and he has, indeed, been detected in actually dishonest deals. If you are considering the purchase of a kiln, it is strongly recommended that you deal with an established firm or check financial references carefully.

Art Sacré

An exhibition of French modern religious art and architecture was presented during April in the Yale University Art Gallery. It will later be shown in many parts of the country. Included were architectural photographs and models, stained glass, paintings, water colors, graphic arts,

sculpture, tapestries, sacred vessels, enamels, metalwork and vestments.

It is an exciting show and one worth taking some trouble to see. Its *goodness* rather than its *foreignness* will be remembered and you must be cold-hearted indeed if you do not leave with the resolve to have some part in a similar exhibition if the opportunity should ever be presented.

Jean Barillet has two lancets with the *Annunciation* as their subject. The large and compelling *Christ Bound* by Paul Bony uses color far beyond the range of the traditional palette. The *Pieta* of Jacques Le Chevallier composed within a small rose is restrained and interesting for its painting. Two examples of "gemmeau" by Jean Crotti, *Christ in Majesty* and *Christ on the Cross*, are fiercely intense in color. They are rather cabinet pieces than architectural. Mme. Herbert-Stevens exploits the potentialities of etching and staining on a single pane of blue flashed glass. The result is a spontaneous sketch but without tiresome studied casualness. Max Ingrand is represented by a *Saint John*. Four sketches by Fernand Leger for windows in the church at Audincourt are difficult to imagine translated into glass, while sketches by Alfred Manessier for windows in the church at Brezeux are perfectly glassy and abstract.

The bold, direct painting should be noted and the sensitive choice of color, which suits the rather thin French glass, prompts some thought on our use of the more brilliant antiques.

The exhibition is sponsored by the Direction Générale des Relations Culturelles, Paris, and the Cultural Division of the French Embassy, New York; initiated by the Yale University Art Gallery; presented under the auspices of the Liturgical Arts Society and circulated by the American Federation of Arts.

Carew Window Wins Prize

A fresh and imaginative window entitled "Pieta," by Associate Member Helen Carew, was awarded the Studio Shop Prize in the recent forty-first annual exhibition of the Associated Artists at the Carnegie Institute in Pittsburgh. Commenting on the exhibition, the artist wrote: "I was pleased to find an awakening to our craft by laymen and other artists. So often we are thought to be lurking in the shadow of Medievalism, and it would be a sorry thing if architects took advantage of modern ventilating progress to the extent that they no longer included windows in their buildings. Contemporary stained glass has been an exciting field and can be equally so to others, as spectators."

Publications of Interest

THE PROBLEM OF ENGLAND'S HISTORIC CHURCHES. Mowbray, London. 6s. This report contains a chapter on Stained Glass of Today, and a survey of books devoted to church building and furnishing published between 1947 and 1950.

REGINALD BELL 1886-1950 ARTIST IN STAINED GLASS. *The Studio*, May, 1951. Contains seven illustrations from cartoons and glass.

MORE ABOUT ASSY. *The Catholic Art Quarterly*, Pentecost, 1951.

Henry Hunt, 1868-1951

HENRY HUNT, a Life Member of the Stained Glass Association of America, died at his home in Gibsonia, Pennsylvania, on May 10, at the age of eighty-three.

In more ways than mere age, Mr. Hunt was one of the elders of the stained glass craft in America. He served his

apprenticeship in London but more than fifty years ago he came to America to manage the firm of Leake and Green in Pittsburgh. In 1906 he formed his own shop, under the name of Henry Hunt Studios, in the same city. He was active in the affairs of the firm until retirement in 1936 and since that time the Henry Hunt Studios have been operated by two of his sons.

For many years Henry Hunt was one of the most widely known figures at conventions of the Stained Glass Association, and he wrote frequent articles for the Association's publications, back in the days when it was known as *The Bulletin*.

Surviving Mr. Hunt are his widow, Mrs. Honor Keene Hunt; three sons, George, James and Franklin; four daughters, Mrs. Martha Morris, Mrs. Honor Walter, Mrs. Marion Blenko and Mrs. Dorothy Greer; and two sisters, Mrs. John Fahnestock and Mrs. Orissa Miller.

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Large and Well Assorted Stock in New York

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Special Cast White Opal, Used for Signs,
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Made to Stand Fire

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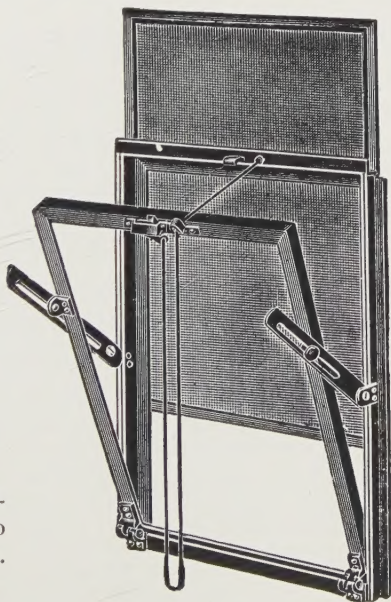
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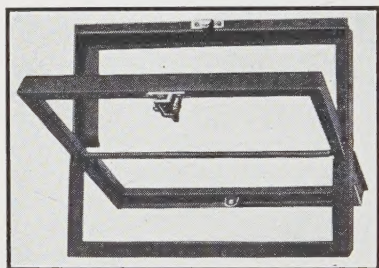
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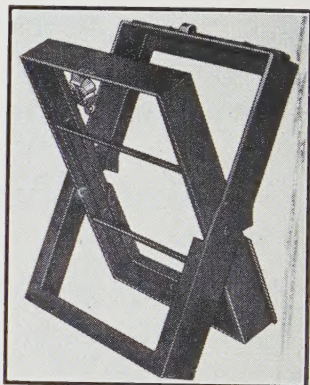
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